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YANKEE SEA TRADITION

THE SPIRIT OF

MYSTIC SEAPORT



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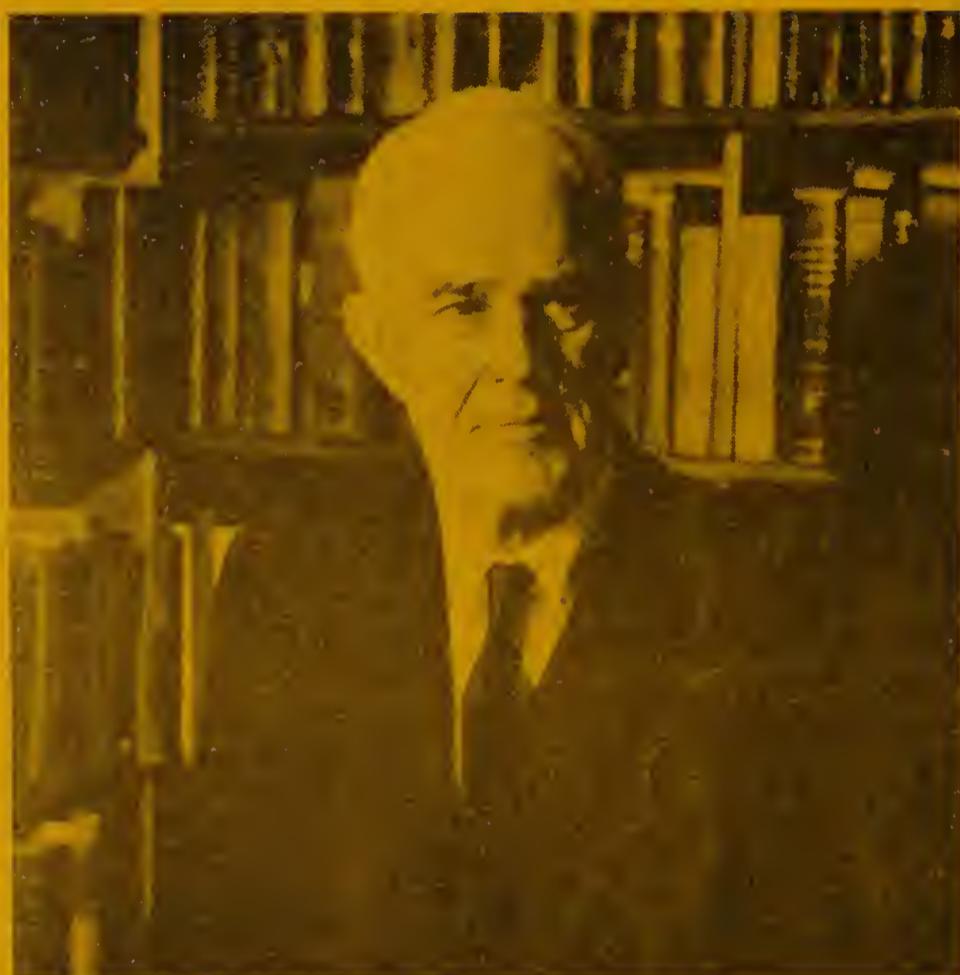
Marine Historical Association, Inc.
Mystic . . . Connecticut

SECOND EDITION, 1949-50

BULLETIN NO. 43

PRICE FIFTY CENTS

CARL C. CUTLER



Carl C. Cutler, whose education in the Age of Sail began with his years "before the mast", is a foremost authority on sailing ships and shipping. He is the distinguished curator of the Museum of The Marine Historical Association, Inc.

YANKEE SEA TRADITION

An Exhibit Guide to the Spirit of THE MARINE MUSEUM AND MYSTIC SEAPORT

"Stout hearts make a safe ship"

"Among the great means of advancing technical improvements, none takes higher rank than a good educational museum; for it enables the student to learn, as he otherwise cannot learn, the general course which improvements have taken since the earliest times, and hence to appreciate the direction which progress will inevitably take in the future."

— Elliot Snow, Captain, U.S.N.

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COMPILED BY MAC DONALD STEERS

PHOTOGRAPHS BY CURTIS A. OWENS, SR. AND HERBERT H. COREY

MAP OF MYSTIC SEAPORT BY O. E. LIEBIG

While every care has been taken to keep your guide book up-to-date, the constant addition of new items, too interesting to be relegated even temporarily to storage, necessitates some changes in location. If the item you are looking for is not in its proper place, please ask an attendant. At Marine Museum and Mystic Seaport exhibition space is always at a premium. We beg your indulgence in this respect.

PRINTED AT MYSTIC SEAPORT

HISTORIC MYSTIC



From the beginning the little seaport of Mystic has had one of the most remarkable records of any of the smaller ports in America. The river has been the scene of shipbuilding since the late 1600's. Some of the earliest settlers were shipwrights who tilled their farms in the summer and in winter built and sailed their little sloops and schooners on trading voyages to the West Indies. After the War of 1812, came sealing voyages to the Cape Horn regions, on one of which, in 1820, Captain Nathaniel B. Palmer discovered the Antarctic continent in the little 47 foot sloop, *Hero*, built at this place.

Profitable sealing voyages furnished the capital within a very few years for more ambitious whaling activities and from about 1822 to 1850, shipbuilding and whaling were the principal occupations.

On the site of this museum, George, Clark and Thomas Greenman once operated a flourishing shipyard which launched almost a hundred vessels of all kinds, from small sloops to the famous clipper ship *David Crockett* of 1,679 tons burthen. By 1840, Mystic had become important as a whaling port and Charles Mallory was sending out four vessels annually, with other firms sending out one or two each year in addition to those being launched by the Greenman Brothers. Other yards had sprung up - Irons & Grinnell, Maxson & Fish, and several smaller ones - and when it became impossible during the Civil War period, to get steam engines fast enough to supply their needs, the shipbuilders of

Mystic formed their own machine company and manufactured engines not only for Mystic ships, but for steamers built elsewhere.

At the height of whaling in 1845 and 1846, Mystic owned 18 whaleships, although her population then was less than 1500. When the California gold rush came on the shipyards turned their attention to building clipper ships, producing 18 fine ones, in addition to many other superior vessels.

During the extreme clipper period, 1850 to 1860, Mystic ships made 11% of the fastest Cape Horn voyages although her own ships represented only a small fraction of those engaged in this trade. Some of her vessels established sailing records which still stand undefeated.

During the Civil War, Mystic built 56 transports and other steamships, a record not approached by any other port of similar size in America. Many of the fastest sailing yachts produced between 1860 and 1890, were designed and built here, one of which, the schooner *Dauntless*, established a world's record for a fast passage across the Atlantic Ocean.

Mystic continued to build small vessels, barges and schooners down to 1920. Since then her yards have produced only yachts and fishermen, until the second World War caused her to return to building small craft for the Navy and Coast Guard services.

With such a history behind her and such a tradition to carry on, it is only natural and fitting that the Marine Museum should have come into being on the site of an old Mystic shipyard.

Its aim, since its inception in 1929 by Dr. Charles K. Stillman, Edward E. Bradley, and Carl C. Cutler, its present Curator, has been to concentrate on the things which would enable you to picture the actual conditions under which American seamen once lived and which they had to meet and overcome in order to accomplish their remarkable achievements and surpass the rest of the world in maritime pursuits.

The inspiration of that time, of America's men and ships, is the message the Marine Museum and Mystic Seaport wishes to bring to you who come to visit. Here you will see the tangible evidences of that past, and we hope you will leave better informed and with renewed pride in the splendid heritage that is yours as an American.



THE YARD--STILLMAN BUILDING, SANDBAGGER "ANNIE" AND HISTORIC CANNON

The Yard

sandbagger "annie"

Two boats - one of sad, the other of happy memory - dominate the Yard. In the center of the circle stands the Long Island sandbagger *Annie*. She was strictly a pleasure craft - a racing sloop - and one of the fastest ever designed with center-board. Built by E. O. Richmond, in 1880, for Henry Tift of Mystic, later founder and most illustrious citizen of the town of Tifton, Georgia, she was the champion of her class; a world's record holder. Salt water sailors loved to refer to her as a skimming dish, because of her extreme breadth and shallow depth. She carried so much sail she has to use sand-bags for ballast and it took a crew of 14 to handle her and to shift her 50 lb. sand-bags, two to a man, as she came about. Her bowsprit of 20 ft. outboard was nearly as long as her hull, and her overall length, end of bowsprit to end of

boom, was 68 ft. Her mainsail had an area of 967 sq. ft., and she carried a jib beside, to a total sail area of 1,313 sq. ft. Sometimes cat-rigged, more often jib-n'-mainsail, as was the *Annie*, these craft captured the fancy of New York yachtsmen in the second half of the 1860's and 1870's. Plans are now being made to restore her.

jolly boat

Of tragic memory is the jolly boat of the British steamer *Anglo Saxon*. On August 21, 1940, the German raider *Weser* attacked and sank the *Anglo Saxon*, only 90 miles off the coast of Africa. Only seven of the crew escaped in this boat, equipped with emergency rations for only 15 days. Some of them had already been wounded by the *Weser*'s machine guns, and soon died. Others, unwounded, died of exposure, hunger or thirst, or having abandoned all hope "went over the side". Finally but two remained, and these two intrepid English boys, Robert George Tapscott, 19, and Wilbert Roy Widdicombe, 24, somehow endured the horrors of an open boat for 70 relentless days. When washed up on the beach of Eleuthera Island in the Bahamas, more dead than alive, they had sailed 2,600 miles - the longest castaway voyage on record up to that time. Tapscott, when he had recovered, sailed from New York on the *Siamese Prince* to visit his family in Scotland. A German sub caught them in the Atlantic and all hands

JOLLY BOAT OF STEAMER "ANGLO-SAXON"



went down with their ship. Widdicomb, it is said, lost his life a little later in the Canadian service. The jolly boat, in which they made their epochal voyage, is a boat used for ferrying the crew ashore in small harbors, and is not normally equipped with the usual life-boat provisions.

Nearby the jolly boat is an interesting type of catboat, now obsolete. Button Swan was a catboat builder of Newport in 1860-1880. He built nothing but these small, keel catboats; not centerboard types as were most frequent. This particular one was said to have been built in 1875 at Newport, by him and is the only surviving example of this type.

historic cannon

The long, bronze carriage gun pointing toward the Stillman Building, is a 42-pounder cast in Seville in 1735. It bears the coat-of-arms of Philip V of Spain and his queen, Elizabeth Farnesi; while the two bronze mortars flanking it, also Spanish, bear the date 1724, and the coat-of-arms of the same Spanish monarch. On the other side of the circle are three American six-pounders. Two such guns defended the town of Stonington against a British fleet in 1814.

Several try-pots are to be seen in the Yard. In these the whale's blubber was tried-out into oil aboard a whaleship.

From one of the two large clam shells was served the succotash for the Pilgrim dinner in Boston in 1799. Many a pearl diver has been lost by being caught and held down by these giant South Seas clams.

battleship "maine"

Near the Mallory Building in the corner of the Yard is a davit, taken from the United States battleship *Maine* sunk in Havana harbor in 1898, with the loss of 260 lives. The bell hanging from the davit is from the Mallory steamer *Comal*, built in 1885.

Anchors of several types are spread about the lawn, while the iron chain cable bordering the center circle is from Mallory steamships; the chain spread along the front of the Stillman Building is from the last of the great wooden ships, the *Benjamin F. Packard*. Other chain cable used as a border for the drive-ways has been recovered from local waters by local fishermen, from unidentified ships.

The New York Yacht Club and Cruising Club of America Dock



The yacht dock, 208 feet in length, with 12 feet of water at low tide, is for the convenience of visiting yachtsmen. The pier was made possible mainly through the generosity of members of the Cruising Club of America.

The yacht club building is the oldest yacht club building in America. Built in 1845, it stood in Hoboken for many years as the original home of the New

York Yacht Club. Later moved to Staten Island, and still later to Glen Cove, Long Island, it was known as New York Yacht Club's Station No. 10. In July 1949, it made the 100-mile voyage from Glen Cove by barge, as a long term loan of the New York Yacht Club to the Museum for the further comfort and convenience of visiting yachtsmen. For a time, while serving as the private yacht of Mr. Huntington Hartford, the *Joseph Conrad* was often anchored off the old clubhouse in Glen Cove, and now the clubhouse has come to rejoin her old visitor, both to be a part of the Old Port of Mystic.

The Thomas Greenman House

From the yard of the Greenman Brothers were launched a hundred vessels of all kinds. They had their own mould loft, saw-mill and stables. They built comfortable homes, side by side, on Greenmanville Avenue, and a little, feudal colony sprang up, known as Greenmanville. The home of Thomas Greenman, on the Museum grounds, was presented to the Association by a descendant. Built in 1842, it is typical of the homes of the prosperous shipbuilders of the middle nineteenth century. Not yet open to the public, it is being restored and furnished with many of the possessions of Thomas Greenman and his wife, or other pieces such as they would have owned, and will become an important part of the Old Port, fast being re-created.

The Stillman Building

Dr. Charles Kirtland Stillman, for whom this building was named, was founder and one of the three original incorporators of the Museum. His picture in army medical uniform of World War I hangs near the stairway and a tablet to his memory hangs in the niche at the lower landing.

Just inside the main doorway - near the desk, is an umbrella stand of the type struck off to celebrate Nelson's great victory at Trafalgar. The table in the center of the room, on which you are asked to



MAIN FLOOR--STILLMAN BUILDING

register, and the benches flanking it, were taken from the dining cabin of the ship *Benjamin F. Packard*, the last of the full-rigged merchantmen, dismantled and sunk in Long Island Sound in 1939.

On the right, as you enter, notice the half-model of the sandbagger *Annie* which you saw in the Yard. Alongside is a photograph of her under full sail, while above the model hangs a large portrait of her owner, Henry Tift. Beneath it is the original safe from the counting house of Charles W. Morgan, owner of the whaleship named after him. He was a Philadelphia Quaker who settled in New Bedford and engaged in the enterprises of which the ownership of the *Morgan* was but one of a number. At one time he held the contract for supplying sperm oil "of the best quality" for the lighthouses along a considerable section of the Atlantic Coast. The old safe contains his account books and ledgers, and its ingenious locking device, employing two of the studs, a keyhole and a huge brass key, will intrigue you.

Of equal interest is the old Spanish chest, its origin unknown but probably dating from the early 16th century and made of renowned Toledo steel. Its intricate

cate locking device employs 10 bolts, a hidden keyhole and large brass key. You may turn the key and see the complicated mechanism work.

Nearby is the old grandfather clock, 200 years old and still keeping time, made by Aaron Miller of Mystic; while around the corner of the stairway is the jawbone of a young sperm whale, and beneath it, a three-legged stool made from the vertebrae of a full-sized whale.

Near the Spanish chest is a ship's medicine cabinet, believed to have been made by Duncan Phyfe, who was a ship's cabinet maker before he became famous as a maker of fine furniture.

In this room also is the plum duff kettle from the Mystic-built whaler *Robin Hood*. Plum duff was the whaleman's delicacy made of flour, lard and yeast, boiled until quite hard in equal parts of fresh and salt water and flavored with plums, dried apples, raisins or any other available fruit.

figureheads

As far back as the Phoenician galleys and Roman barges, ships' figureheads have been almost indispensable to a maritime man. They represented to him many things; a guiding or protective spirit to bring him

"COLUMBIA"

FIGUREHEADS

"DRAKE"



safely through the perils of the sea, the trade in which the vessel was employed, its name, the countries it visited, or sometimes honoring the owner or a public figure of the time.

Four large figureheads dominate this room. On the west wall are three striking examples. The center one, representing a Turkish merchant, is from the British ship *Aleppo*, built in 1810, which sailed along the Turkish coast. On its left is *Orlando*, which adorned a British man-of-war and was built at Chatham, England in 1811. The colorful blackamoor, *Asia*, on the right, is from a ship of that name built at Bath, Maine, as the *Revenue* in 1855; 899 tons, two decks, and represents a warrior from Northern India. Finest of all, however, and one of the most finished pieces of ship's decoration to be found in any museum, is the huge figurehead from the British man-of-war *Drake*, of the 18th century.

In one corner of the room is the smaller *Lydia*, interesting because, like Sir Francis Drake, she is carved in an upright position, which indicates she is from the earliest of three well-known whaleships by that name; the one of New Bedford of which Obed Fitch was master in 1795. Her "shiping" paper for that voyage hangs beside her.

Closely allied to the figurehead carver's art is that of other ship decoration, such as the eagle above the Stillman memorial plaque. This is a typical example of the carvings of John Bellamy, who practised his art at Kittery, Maine from 1857 to 1890. Simple, rather stylized eagles were his specialty. He was much honored for his work, and counted among his intimate friends such men as Charles Eliot of Harvard, Mark Twain, Winslow Homer and Edwin Booth.

scrimshaw

In one of the four large table cases is the Townshend Collection of Scrimshaw, those sailor-made carvings in whalebone and walrus ivory. The collection includes fine examples of that most common object of sailor art, the sperm whale's tooth. The only tools employed were the ship's grindstone or file for smoothing it down, a pocket-knife or sail needle for



SAILOR-MADE SCRIMSHAW FROM MUSEUM COLLECTIONS

etching in the design, india ink (red or black, commonly) for color and wood ashes and the palm of the hand for polishing. Here also are beautifully carved pie wheels, or jagging wheels, used for crimping the edge of a pie. Some are equipped with a fork, to punch the holes to let the steam out, and some with a small knife for cutting off the excess crust. The variety of objects carved is endless - adjustable swifts, used for winding yarn from skein into ball, tattoo needles, cribbage boards made from either the walrus tusk or the whale's tooth, boxes, necklaces, corset busks usually made from the darker balena of the whalebone whale, and even a "Seal and Walrus Persuader", a simple club.

The term scrimshaw comes from an old word, "scrimshander" or "scrimshanker", meaning an idle, worthless fellow. The term gradually came to mean the objects made by a sailor during his idle time at sea. Scrimshaw is the only indigenous American folk art, aside from that of the Indians. One of the earliest references to the art by name appears in the log of the brig *By Chance*, under date of May 20, 1826. It

reads: "all these 24 hours small breezes and thick foggy weather, made no sale. So ends this day, all hands employed scrimshanting."

paintings

On the north wall is a rare print of the *Constitution* made by A. Bowen after Wm. Lynn. It is one of three of its kind in existence.

The large painting "Saucy *Arethusa* Engaged with a French Ship at Twilight" is by Montague Dawson, English marine painter, who enjoys an enviable reputation in this country as well as in England.

The portrait of Simeon Haley is interesting as an example of the work of the itinerant painter of the early 1800's. Stylized and lifeless, it yet portrays a native of Mystic who was active in defending Stonington against the British fleet in August 1814. A shipping paper of one of his vessels, the *Sally Ann*, is displayed on the stairway wall. A portrait of his brother, George, hangs beside him.

The yacht *Madgie*, subject of one of the two large paintings on the west wall, carries a private signal showing a four-bladed propeller, which identifies it

"AMERICAN EAGLE" WHICH BROUGHT THE DU PONT FAMILY TO AMERICA IN 1800



as belonging to Richard Fanning Loper of Stonington, inventor of the propeller of that type adopted by the U. S. Navy. He was master at 20; first mate under Captain "Nat" Palmer when he first sighted the Antarctic Continent, and became a famous shipbuilder in Philadelphia, the Henry Kaiser of his day. The original model of the propeller sits in the window-sill beside the painting.

On the South Wall, under the stairway, is a group of paintings of particular significance to this museum because it contains one of the bark *Alice*, built at Weymouth, Mass. in 1881 on which our curator, Carl C. Cutler, went to sea as a boy in 1898-99.

In this room also, is a photograph of the little yawl *Spray*, in which Joshua Slocum sailed alone around the world in 1895-98.

rigged models

Among the ship models in the main room are several of note. A month after the discovery of gold by

RIGGED MODEL OF 16TH CENTURY GALLEON (ENGLISH)



John Marshall, mechanic and shipwright, at Sutter's Mill, the extreme clipper *Sea Witch* dashed home from Canton in the then record of 77 days (she was later to better that record by 3 days), and the gold rush was on. Built by Smith & Limon of New York, 908 tons, she measured 170 ft. 3 in. x 33 ft. 11 in. x 19 ft. deep. In 1850, under a new master, she sliced her way through the then 100 day record from New York to the Golden Gate in only 97 days, a run which far exceeded the speed of any steamship of the day. In 1855, she put into Rio with the dead body of her captain, Fraser, who had been murdered by his mate. She was beginning to show her age and the effects of hard driving, and in March 1856, bound from Amoy to Havana with a cargo of coolies, she slammed into a reef on the east coast of Cuba and was done for.

frigate "constitution"

The keel of the frigate *Constitution* was laid in 1794, but *Old Ironsides* was not launched until more than three years later. Her hull was modeled after the best French practice, her overall length 204 ft., breadth of beam 44 ft. 8 in. She was a 44 gun ship and commodious enough to carry a crew of officers and men of nearly 500. Her naval architect was Joshua Humphreys; her builder Col. George Claghorn. Her name became inseparably associated with feats of daring and seamanship, beginning with her great victory over the British *Guerriere* in 1812. Her prowess caused a revolution in naval architecture of the period.

The model of the bark *Taria Toppan* was executed in ivory by some unknown workman. Launched in 1870 at South Salem, so regularly did this famous old African trader go and return that Captain Edward B. Trumbull used to say she knew all the Boston pilots, recognized Highland Light instantly, and went into foreign ports nodding and bowing and curtesying "like a perfect lady", which she was. Sold into the South American trade, she went ashore in 1896 on Horn Island and was lost.

Here also is a model of the sloop-of-war *Providence*, one of the first vessels in our navy under Commodore Esek Hopkins in 1776. John Paul Jones was her captain. (See John Paul Jones card case, 2nd floor)

In the northeast corner are some fully equipped whaleboat models. A whaleboat is carvel built; that is, the planks are placed as in a ship, edge to edge, as differentiated from clinker built, with overlapping planks. Constructed of flawless white cedar, light but sturdy, bow and stern are both sharp. It has great beam to prevent its being dragged completely under water when towed by a whale. It is steered by an oar instead of a rudder, although it does carry a detached rudder for use when practicable. It carries an immense amount of necessary gear, all of it essential to the business of whaling.

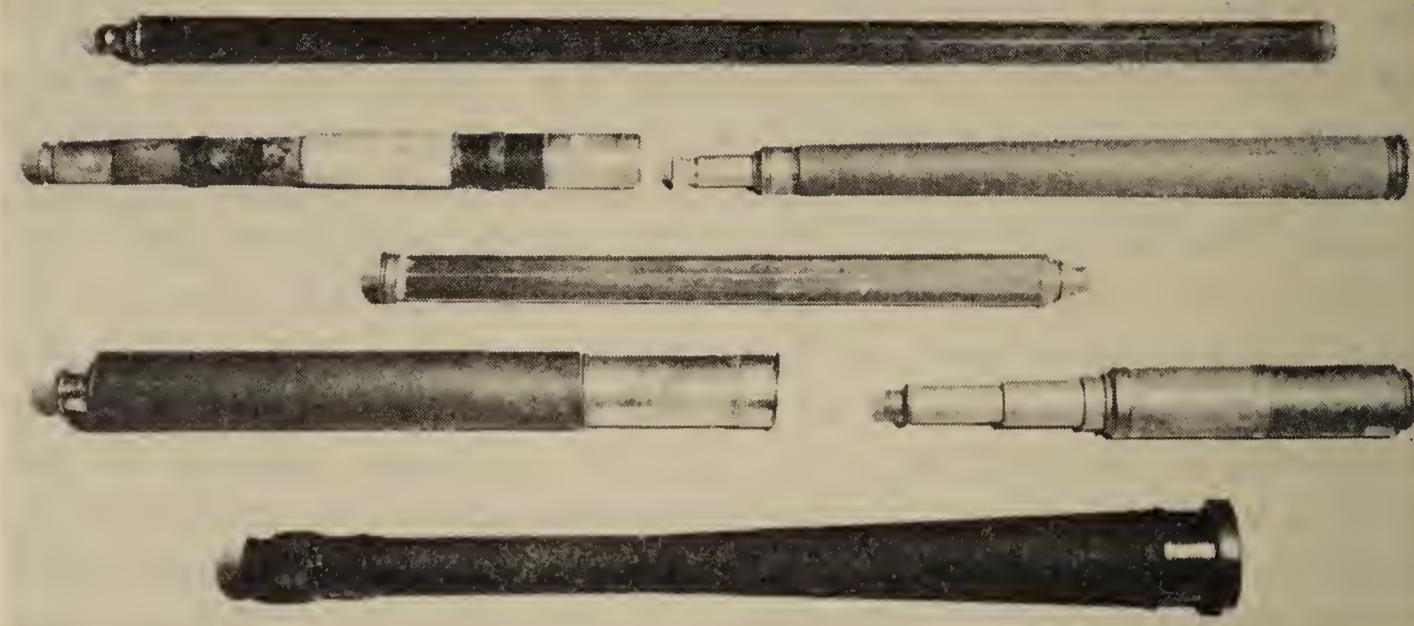
whaling gear

On racks against the west wall are full size whaling implements. Various early types of harpoons are shown, up to the very modern bomb lance shot from a steam launch, as shown on the floor below one of the racks. Compare the huge hawser-size whale-line of the modern lance, with the delicate 51 yarns of manila, only two-thirds of an inch in thickness, which was commonly used a hundred years ago.

Other instruments are the killing lance, with which the mate himself gave the death thrust to the whale; the line drogue, or "drag", which was attached to the whale to impede his progress through the water; the individually colored waif flag, or "weft", which was set in the spout hole of a whale which had been killed but could not immediately be towed back to the mother ship; the water beaker and lantern keg; and various others used in the trying-out process, as blubber spades and forks, dippers, strainers, etc. Here, too, is a crude, but typical bosun's chair, by which the sailor was hoisted up into the rigging to do his repair work, such as tarring.

navigational instruments

The collection of instruments in one of the large table cases range from a reproduction of the cross staff, such as was used by Columbus, along with an astrolabe, through the Davis quadrant, artificial horizon, various types of sextants and octants - even



SPY GLASSES--(TOP) CAPT. BLIGH'S AND (BOTTOM) STANDARD NAVY TYPE

the rare full and double reflecting circles invented by Captain Charles Hervey Townshend of New Haven - up to the modern bubble sextant used by flyers in World War II, and tiny compasses and silk charts for their use when their planes had been shot down.

Flanking the figurehead of *Aleppo* are two tubular type barometers; an aneroid type being fixed to one of the columns in this room. A "tell-tale" compass, hanging from the ceiling by the stairway, is what its name implies, and was hung in this fashion over the Captain's bed so that he might check the course of his ship at any time without getting out of his bed.

In another case is an array of spy-glasses, from very early types down to the modern, standard U.S. Navy type; one of them having been used by Captain Bligh of *Bounty* fame.

Passing through the beautifully carved doorway from the home of the 18th century English artist, William Hogarth, you will find another relic of the famous mutiny ship.

Stillman Building Wing

Just inside the Hogarth doorway, to your right, is a piece from the rudder of H.M.S. *Bounty*. The pintle strap and gudgeon, together, form the hinge upon which the rudder of a ship swings freely. When the *Bounty* mutineers found refuge with their ship at Pitcairn Island in 1788, they used part of the ship timbers



SOUTH WING

to build their homes; the rest was burned to destroy all evidence of their crime. The unburnt rudder was brought up after 150 years and this piece brought back by Captain Irving Johnson, and found its way to this museum with the Fox Collection.

murals

This room is, of course, dominated by its five big murals. The two whaling murals give a vivid picture of whaling as it was carried on in the days of sail. In one, the boatsteerer is in the act of harpooning a whale. Below the mural hangs a real harpoon of the "toggle" head type he is using. The toggled, or hinged, barb opens out when the whale first exerts a pull on it, which prevents it from pulling out and thus losing the whale. The same picture shows the cutting-in operation, with the whale fastened alongside, the men standing upon a cutting-in stage, reaching down with their long-handled blubber spades and stripping off the great blanket piece of blubber. The ship is painted in the traditional manner, with black

squares along a white stripe to simulate gun ports, a ruse supposed to discourage pirates.

In the second mural is shown what whalemen themselves called a "Nantucket Sleigh Ride". As the whale tires, the men will draw up on the whale line until quite close, then rowing practically onto the back of the injured animal, the mate will make the kill with a killing lance.

The large center mural at the other end of the room shows the old Lawrence wharf at New London, with a whaleship unloading. Lawrence & Company were the largest whaleship owners of their time for New London, which was then the second largest whaling port in the country. These three murals were done by Thomas Petersen of Noank, in 1924.

sealing

The flanking panels were painted by Lars Thorsen of Noank, Conn. One shows the clubbing of seals in the Antarctic. It was on such a sealing voyage that young Nat Palmer of Stonington discovered the Antarctic Continent. The other panel shows the killing of elephant seal, or "sea elephants", a lucrative industry practised at Desolation and other islands far south of the Indian Ocean. The oil was brought back to New London and other ports and used for about the same purposes as whale oil.

All five murals were painted for the old Mariners Bank of New London, now non-existent.

sternboards, half-models

Arranged along the beams overhead are the sternboards of old ships which, during the last seventy-five years, have been wrecked along the Atlantic Coast; while on the reverse side are original builders half-models of ships. Builders' half-models are in exact scale, are made before the ship itself is constructed, and serve as the pattern for the hull.

Other fine examples of figureheads are to be found in the room, while at one end is a good example of a binnacle, that receptacle for containing a ship's compass. This one came from the yacht *Wild Duck* which twenty

was given to the Canadian Navy in World War II, renamed the *Husky*, and served with distinction. She is now owned by the City of New Orleans.

charles e. white collection of scrimshaw

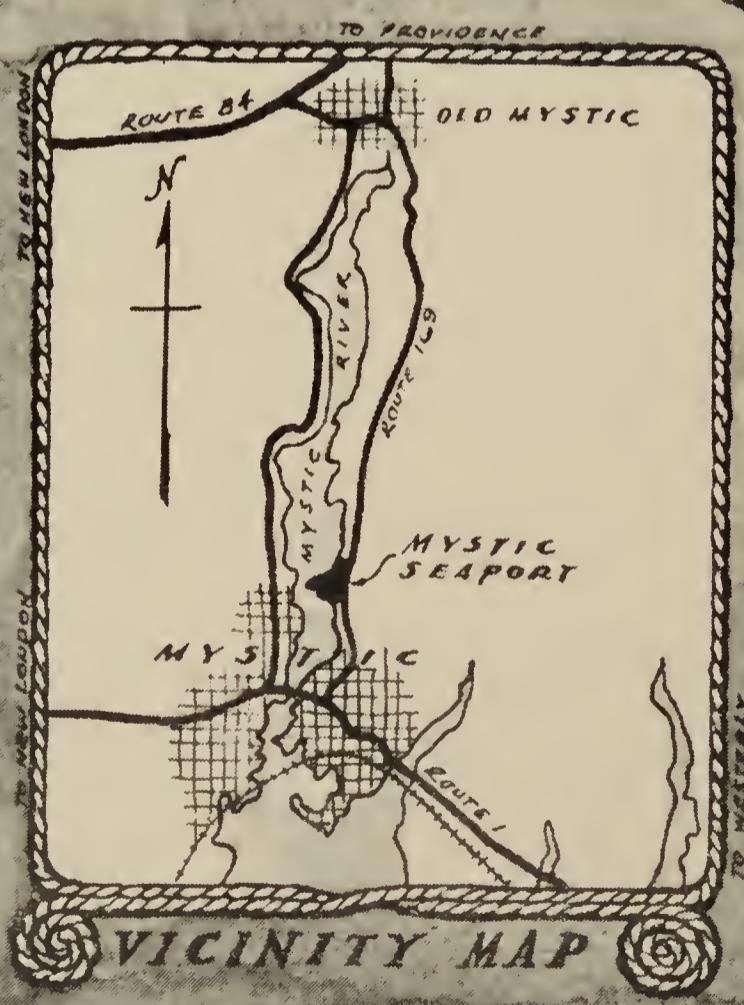
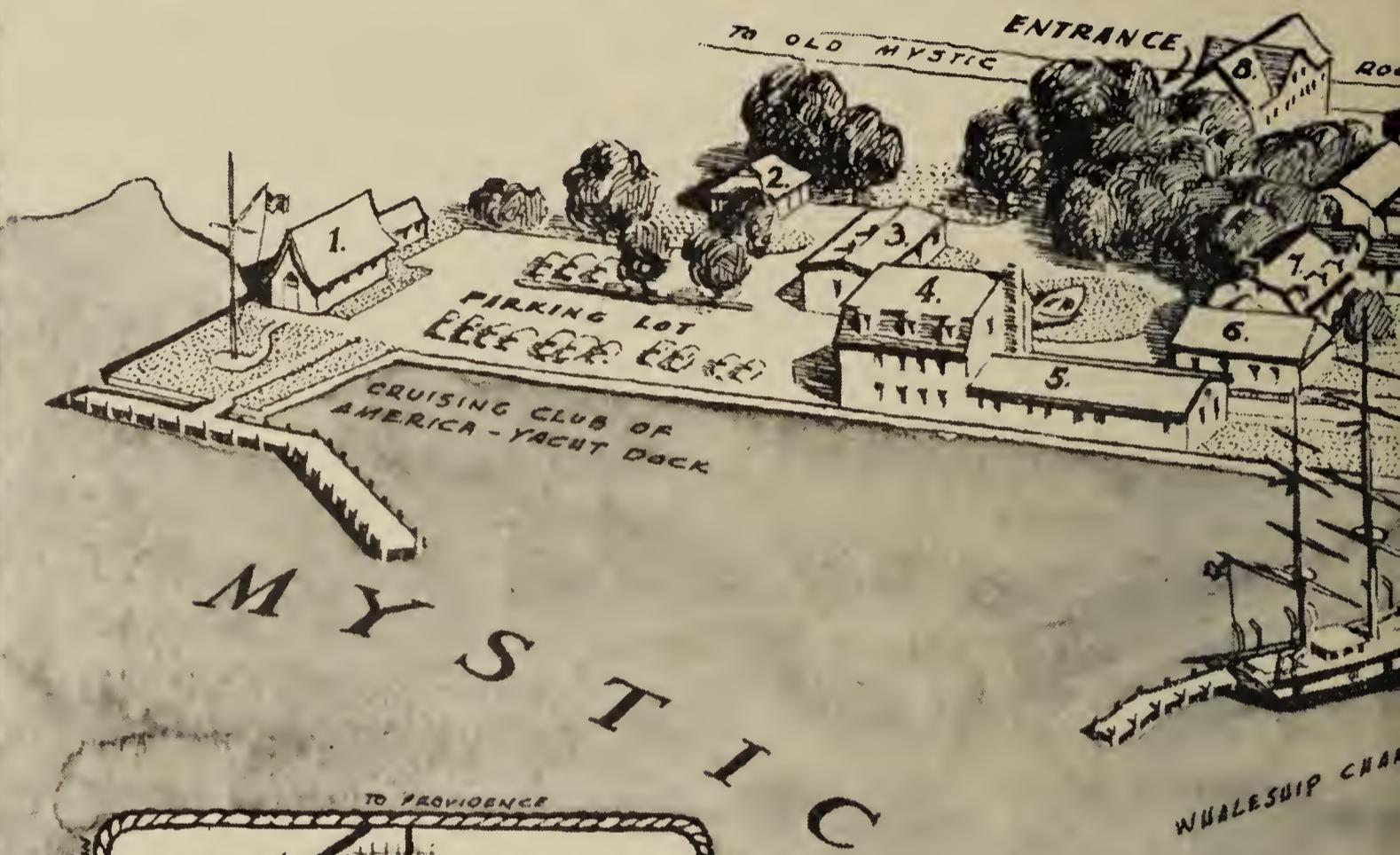
The Charles E. White collection of scrimshaw contains such desirable pieces as two whale's teeth carved with pictures of the *Acushnet*, the ship in which Herman Melville sailed to write his immortal "Moby Dick". Corset busks, pie crimpers, swifts, napkin rings, knitting needles, pocket knives, are only a few of the bewildering array of objects carved by the American whaleman. Many of the articles show considerable artistic ability; many, equally interesting, show a decided lack of it. Of special interest are the whale stamps, used in the margin of the log book to indicate the catch of a whale. If the whale got away, only the flukes or tail was shown.

gerald fox collection

This interesting use of whale stamps is shown in the fourth case of the Fox Collection, where the log books of Captain Fred Howland Smith are shown. Here, in one small collection, is an unusual display of the possessions of one whaling captain and his wife. Rarely does one find so many objects preserved, representing one man and his ships. By studying them closely, with a little imagination, his and his wife Sallie's days at sea may be re-lived. His log books, his charts, his navigational instruments, his drawing tools, his chart case, samples of the oil of the whales he caught, and even his pipe are preserved. While all the little gifts he and his crew made for Sallie are here as well - a work-box, a vanity-box with her name in whalebone on the lid, her crochet needles and her journal. The fan he made for her bears her initial in the same red crayon he used in his log book to show the spout of the whales he caught. The model of the ship *Ohio* is made from the pith of the fig tree and was bought by Sallie at the island of Fayal.

The Fox Collection includes a fine array of whale oil lamps, from the early grease lamps, Eskimo and

MYSTIC



SEAPORT



Hawaiian, through Betty lamps, to the more modern glass affairs used shortly before kerosene came into use.

But perhaps the most important piece in this collection, aside from that of the *Bounty*, is the ships papers box from the *Acushnet*, the ship Herman Melville calls the *Pequod* in his whaling classic, "Moby Dick".

rigged models

The models in this room include a fine one of the *Charles W. Morgan* which it would be well for you to study before you go aboard the ship itself. Other whaleship models are the *Julius Caesar*, a New London ship; and the *Lagoda*, a New Bedford whaler.

Toward the far end of the room are models of German fishing boats of the pre-Hitler era. The donor of these models was the owner of the largest German fishing fleet of that period.

Other models represent the well known *Constellation*, probably the second-best loved ship of patriotic Americans; and the *Hornet*, which defeated and captured the English sloop-of-war *Peacock* and sank the British *Penguin* in the War of 1812.

In one of the center cases may be found some of the navigational instruments from the *Morgan* - a sextant, a captain's spy glass, her clock, and other pieces - with a sample of brit, the small crustacean upon which the whalebone whales feed, and a few whale lice, for the only enemy of the whale was not the harpoon.

shipping cards

Shipping cards, found in another case, were merely the advertisements of the sailings of ships. One of them is of the *David Crockett*, a ship built by the Greenman brothers in 1853, at the shipyard once operated by them on the site of our old Seaport Street. The *David Crockett* made a record of 12 voyages around "Cape Stiff" in the San Francisco trade, averaging 109 7/12 days per voyage. She was on that run for 30 years under her owners, Handy & Everett.

Before you leave the room you will want to examine, and perhaps rest upon, the huge skylight from the Australian packet ship *Rotomahana*. She ran between New Zealand and Melbourne for many years and carried such illustrious passengers as Mark Twain and Nellie Melba. The piece is beautifully carved from teakwood, and will be of interest to you by comparison with the crude affair to be found on the whaleship *Morgan*.

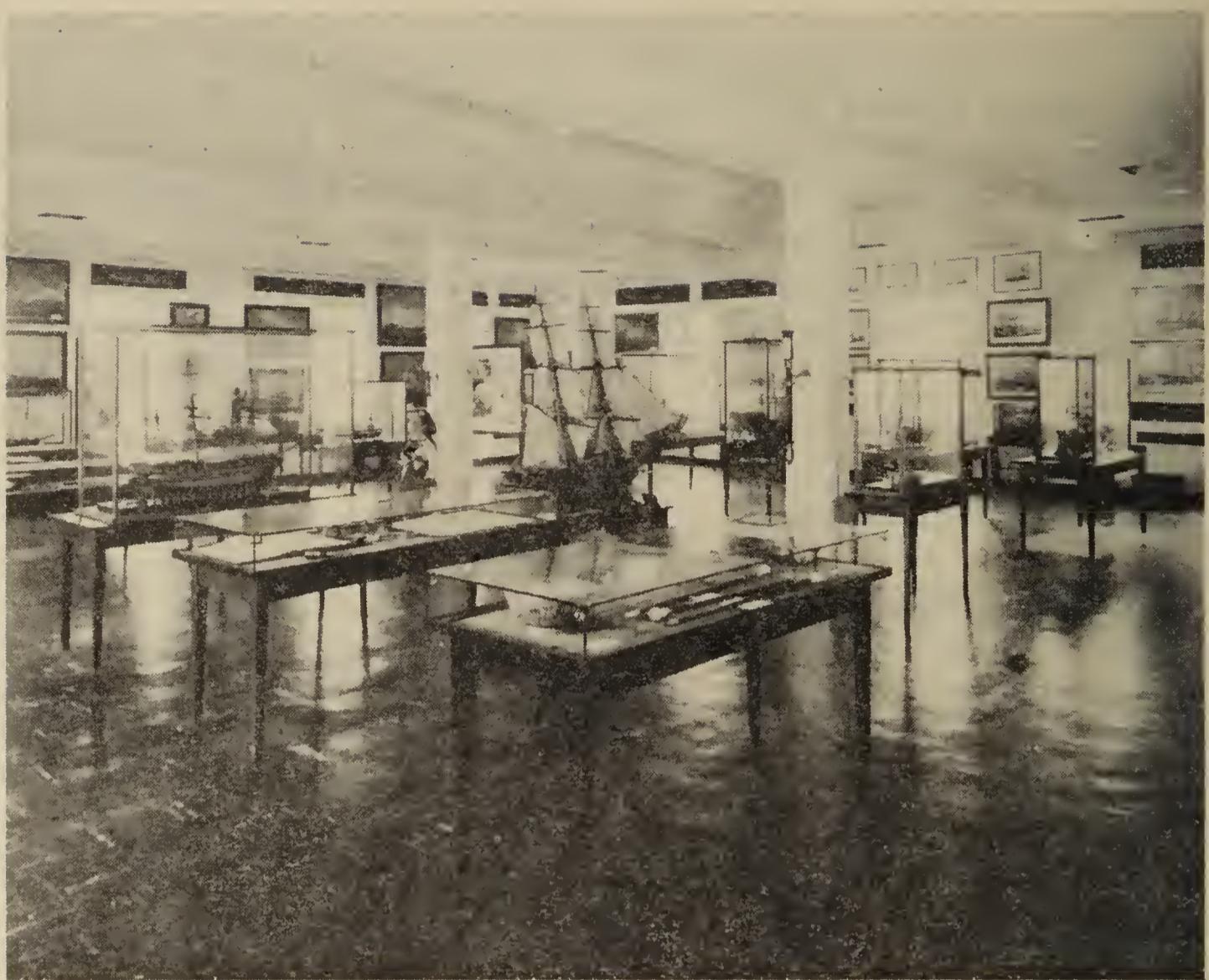
ironclad "galena"

And finally, one of the half-models on the west wall, half hidden behind a figurehead, is worthy of special mention. The gunboat *Galena*, built on Mystic River in 1861, was the first ironclad vessel of her class. Built by Maxson, Fish & Co. of Mystic, she was of 738 tons burden, and covered with heavy bars of iron. The belief was quite general that she would sink when she went into the water, and this supposition drew an immense concourse of people to her launching. The event, however, on Valentine's Day 1862, was a complete success. To hurry her construction, a shingled roof had been built entirely over her, and by the aid of whale oil lanterns the work had been prosecuted night and day. She took part in the fighting on the James River, but was soon after stripped of her iron and, as a wooden ship, was in action at Mobile Bay. In 1871 she was rebuilt at the Norfolk Navy Yard and used until 1892, when she was stricken from the Navy list at Washington. The extreme "tumble home" above the waterline was designed to deflect heavy gun fire.

The Second Floor

The imposing model of the U.S.S. *Independence* was made by one of her own sailors, a hundred years ago, and exhibited in the Chicago World's Fair of 1893, where it received a first award. The ship was built in 1819, of 76 guns, 1,800 tons.

Many of the models on this floor were made by the celebrated model-maker and author, Charles G. Davis, and include the American frigate *Raleigh*, captured by



SECOND FLOOR

the British in 1778, and taken into their own navy. The *Raleigh* was built at Portsmouth in the first year of American independence. Another Navy ship of a considerably later period, is the brig *Washington* of the U.S. Naval Coast Survey of 1846.

builders half-models

Students of the half-hull type of model may see two very early sectional and waterline types on the wall near the top of the stairway. Among the other half-models on the walls are several of ships built in the Greenman brothers' yard here. *Prima Donna* and *Frolic* are two of them. The ship *Dauntless*, Captain Robert Wilbur, whose model is in the northwest corner of the room, was built in 1869 by Maxson, Fish & Co. at Mystic. Her register hangs beside her and shows she was of 995 25/100 tons, yellow metal and iron fastened.

But in these half-models, perhaps the most famous ship represented is the celebrated clipper *Andrew Jackson*, built here in 1855 by Irons & Grinnell, and twenty-six

designed by Mason Crary, also of Mystic. She measured 1,679.37 tons, was 222 ft. x 40.2 ft. x 22.2 ft. Her master, Jack Williams, was scarcely less famous. He sailed her around the Horn in 1860 to San Francisco in 89 days 4 hours, to beat the record of one of the most famous sailing ships of all time, the *Flying Cloud*. Captain Jack Williams, who lived across the river in sight of these windows, is said to have been one of those hard-driving men who padlocked their topsail halyards to prevent the sails being taken in while they were asleep. In the case at the head of the stairway will be found the official log book of that record voyage, along with one of her shipping cards.

morgan and holmes

In the next case are a number of items representing a family steeped in the sea tradition, the Morgans of Mystic. Ebenezer (Rattler) Morgan was a whaling captain of considerable fame, as was Stephen; while an earlier generation was equally notable in John Morgan, who went out to the Orient in the *Empress of China*, in 1784, to go down into history as the first Yankee ship to make the journey and engage in the China trade. She showed American merchants that trade with China was not only possible, but profitable. As the China trade boomed, the intellectual circles of Boston and New York indulged in the study of Sanskrit and Confucian philosophy, and began to collect such items as Oriental clothing, chinaware and lacquered trays. John Morgan died at sea, but entrusted his precious possessions to his friend the gunner, a trust which was faithfully carried out as the three pieces of Lowestoft china brought back on the ship and given by his descendants, testify.

Another colorful Mystic captain was Joseph Warren Holmes, master of the ships *Elizabeth Willets*, *Haze*, *Twilight* and others. This venerable old sea dog made 83 voyages around the Horn, an all time record. He made the inlaid table and picture frame on the north side of the room, using only a jack-knife, a file and a piece of broken glass. The table contains more than 12,000 pieces of rare woods. The ships he commanded were, for the most part, Mallory ships, and models or pictures of many of them will be found in the Mallory Building.

brengle collection of ship paintings

The paintings in this room are all from the Brengle Collection, and there are a number on the east wall by a family of artists who turned out what are still considered the best ship portraits of all time. The paintings of Antoine Roux and his sons are known for their fidelity of detail. The senior Antoine's ships defy all criticism. Sailors find them irreproachable for their accuracy, for their trim appearance, for their movement, and for that indefinable something which constitutes the individuality of a ship. Artists are charmed with the perfect harmony between water, sky, bits of coast and the ingenious backgrounds which frame the whole; as well as for their restraint and freshness.

Antoine, pere, was born in 1765 and died in 1855, but he left three sons, Antoine fils, Frederic and Francois Geoffrey, and a daughter, all of whom painted ships. Frederic's sketchbook is here and its freshness is remarkable after these more than a hundred years.

The Chinese group are all unsigned, but are easily recognizable as Chinese, even by their uniformly black, carved frames.

In a small case, near the stairway to the third floor, are mementoes of a famous British ship which went into the Arctic in search of the lost Sir John Franklin expedition. Captain Jim Buddington found her, in 1845, abandoned and apparently lost to oblivion. He sailed her back into New London harbor under insuperable conditions. The *Resolute* was then presented to the British government by the American and Queen Victoria came aboard to express her personal gratitude.

Library and Print Room

Because of the lack of a full-time librarian, these rooms are closed to the general public, but open upon request of serious students for research. The Museum's library contains a remarkably complete and valuable collection of rare books, letters, manuscripts, shipping papers and documents, charts, ship's plans, and original log books and journals. The print collection includes water colors, lithographs, etch-

ings, engravings and photographs. The prints are not on display except for special exhibitions, nor is the library a lending library, but the use of these materials for serious reference work is urged.

Mallory Memorial Building

Of the hundreds of private signals listed in Lloyd's, it is said that less than ten antedate the red, white and blue flag of the Mallorys, with its red star in the luff. This is probably an understatement, for the original Charles Mallory came to Mystic on Christmas Day in 1816, just released from his apprenticeship to a sailmaker. It was not long before he had become one of the town's leading citizens. By 1830, he had a controlling interest in Mystic's first whaleship, *Aeronaut*, and from that time on was associated with shipbuilding in this little center of shipbuilding. After an ownership of the bark *Fanny*, launched in 1849, he built in rapid succession the

INTERIOR--MALLORY BUILDING



Eliza Mallory, Alboni, Charles Mallory, Hound and Pampero. The medium clipper *Twilight*, of 1,482 tons, was built by him in 1857. She made the best passage of the year - 100 days, New York to San Francisco - in 1858. The clipper ship *Haze* was also employed principally on this run. The *Mary L. Sutton* was a handsome, round-stern craft of great capacity. Her run of 17 days from 50 degrees South, in the Pacific, to the Equator is still the record for sail. This ship is represented in full model, half-model and painting. In other cases both the half-model and the painting of the ship hang together.

Over the fireplace are the Mallory portraits, three generations of them, while ranged around the room are such mementoes as a letter to one of his captains written by Charles Mallory, his sail palm, reminiscent of the days when he was but a lowly sail-maker's apprentice, and a \$2.00 bank note signed by him as President of the First National Bank of Mystic Bridge. The little ivory model of the ship *Frezato* is of French prisoner-of-war make.

When sail was on the way out, the Mallorys began building and operation of steamships. The old Mallory Line in time became the New York & Texas Steamship Company and the family is closely associated with the development of industry in the State of Texas. The lone star in the luff of their private signal is said to have had its sentimental origin in that fact.

In yachting, the Mallory clan is equally distinguished. Clifford Day Mallory was well known for his several *Bonnie Dundees* and his *Tycoon*, a 12-meters boat. Models of both are on display. He was a founding member and director of this Association from 1929, and President from 1937 until his death in 1941.

The room is dominated at one end, by the huge figurehead of the *Great Republic*, largest clipper ship ever built. She burned at her pier in New York before her maiden voyage, was bought by Captain Nathaniel B. Palmer, who had her spars cut down, and sailed her for many more years.

The large stern decoration high over the fireplace is from a schooner built by Maxson, Fish & Co. at West Mystic in 1874; while the brass binnacle is from the Cup Defender *Columbia*, which raced Sir Thomas Lipton's *Shamrock* in 1899.

Another little model is of particular interest -

the Thames River barge given to President Philip R. Mallory in England, expressly for this museum, by Captain "Long John" Silver of Gravesend. In 1880 there were 9,000 of these colorful, spritsail barges plying the Thames and other waters of Britain. In 1949, there are but 300. So the old order changeth, giving place to new.

But the red, white and blue signal of the Mallory family, with its lone star, still flies from the masts of Mallory yachts. To its history, and to its influence, the Marine Museum and Mystic Seaport owes much.

Wendell Building

The Wendell Building is named for Captain George Blunt Wendell of Portsmouth, New Hampshire and contains the complete sea record of a successful clipper ship captain. Such collections are rare, and this one is remarkable not only for its completeness but for its representative character as well.

INTERIOR--WENDELL BUILDING



Captain Wendell went to sea in 1847, when he was 16 years old. At the early age of 22 he was master of the large, full-rigged ship *Piscataqua*, bound for India. Later he commanded the *Granada*, *Ganges*, *Benares* and the noted clipper *Galatea*. He retired from the sea when 32.

Prominent in this room is the huge sign from the *Galatea*, sewed to the mainsail for ready identification by passing ships.

The Wendell Collection includes all of Captain Wendell's private logs and sea correspondence, from his first homesick, boyish scrawls to the close of his maritime career. There are three excellent models of his ships, which he himself made and rigged. There are also his navigating instruments, weapons, books, signal flags, sea chest, writing desk and an assortment of curios gathered mostly in the Orient.

The oil paintings in his collection are of unusual interest. The two of the *Benares* were made by George F. Atkins, and the one of the *Galatea* by William Yorke. The one of the *Ganges* is a copy made by Mrs. Whitehill of the original painting by Captain George H. Greenleaf. Two sailors were responsible for the ones of the *Piscataqua* and the *Granada* and while they may not be outstanding as works of art, they are of value as true reproductions of these famous ships.

The little doll's bed in one of the cases brings to mind a pathetic story. The Captain made it himself, at sea, even to the patchwork coverlet and hemstitched pillow case, for his little daughter. Coming home from a two-years voyage, he landed at the Battery in New York and was walking uptown with the doll-bed under his arm, heading homeward, when a captain friend hailed him and brought him the sad news of his daughter's death, one month before.

The two pieces of rare Inca pottery, in the opposite case, were given to the Captain in the Chincha Islands, off Peru, dug up from beneath 200 feet of guano.

The Wendell Collection has been augmented by several hundred marine books and 80 early volumes dealing with the exploits of John Paul Jones which are a part of the Museum's library. There are also some curious and interesting contemporary caricatures of Captain Jones, mostly in the British tradition, which usually depicted him as a blood-thirsty pirate.

The other half of the Wendell Building is devoted to the history of steam. The paintings and models are representative of the stern-wheelers and side-wheelers which plied the Sound and the Thames and Connecticut Rivers until the screw propeller replaced those on the Sound. The *Priscilla* of the Fall River Line is typical of these. Many of you will have ridden on her and her type, and have seen (and heard) the typical brass steam telegraph here displayed. These craft have only lately disappeared from the scene.

Of other days are the lookout hoops from the whaleship *Wanderer* with inset photographs of the *Morgan* and *Wanderer*, on the day when the latter was pounding to pieces on the rocks of Cuttyhunk.

Several Liverpool pitchers in the china cabinet, dated 1785, are typical of the way the shopkeeper met the challenge of the tourist trade 160 years ago. These pitchers were made to attract the tourist and bore the likeness of the ship on which he had just made the trans-Atlantic passage.

The homes of George, Thomas and Clark Greenman, who built ships here, are still standing on Greenmanville Avenue. One of them - Thomas's - is now a part of this Museum. Photographs of the brothers, along with some of their contemporaries, are displayed at the end of the room.

The ornate stern decoration high up at the end of the room, with the initial "B" on a shield at its center, is from Portland, Maine, and is believed to have come from the British brig *Boxer*. Her battle with the American brig *Enterprise* in 1813, took place in sight of a huge crowd of onlookers on shore, and ended with the mortal wounding of both Captain Blythe of the British vessel and Lieutenant-Commander Burrows of the American. Both were buried at Portland with full and equal honors of war.

Rigging Loft

Among the Museum's most outstanding collections is the rigging loft given by Captain William J. White of New London. In the small brick building to the north of the Yard, Captain White set up, in working order, the remarkably complete and varied collection



INTERIOR--RIGGING LOFT

of rigging and masting equipment which he used as a "boss rigger". With this equipment he rigged 365 vessels, including a number of huge five and six-masted schooners.

Several whirling gongs, hanging from the ceiling, are for holding a supply of marlin. The score or more of serving mallets were used by a gang of riggers in serving marlin around a piece of wire rigging. The huge masting blocks, weighing 700 lbs. apiece, with their tackle and a pair of sheers (usually up to 80 ft. in height) were used in stepping the masts of a vessel. The gangway cloth, hanging near the masting blocks and sheers, is made of square knot work; not made by Captain White, but similar to those made by him.

As you leave the group of exhibition buildings, we suggest you take the driveway toward the old Seaport Street and have a look at the whaleship and at a re-created, old-time Seaport, such as was Mystic a hundred years ago, or any other typical small New England port.

The walk leading to the Street and ships is laid with original flagstones from the Connecticut town of *thirty-four*

Deep River, all of them more than 120 years old. You will pass three historic cannon - one of them captured at the siege of Louisburg in 1758; the other two even more historic, salvaged from the wreck of the British ship *Winchester* which sank on a Florida reef in 1695, while returning from an expedition against the French in the West Indies.

The large anchor at the turn of the walk was lost by a British man-of-war in Narragansett Bay during the Revolution. The boulder bears a tablet showing the names of the New Bedford men who first contributed towards saving the old whaleship *Charles W. Morgan*, and shows them as owning each 1/32d share, as was the custom a hundred years ago.

"CHARLES W. MORGAN"--LAST OF THE OLD-TIME WHALERS



The "Charles W. Morgan"

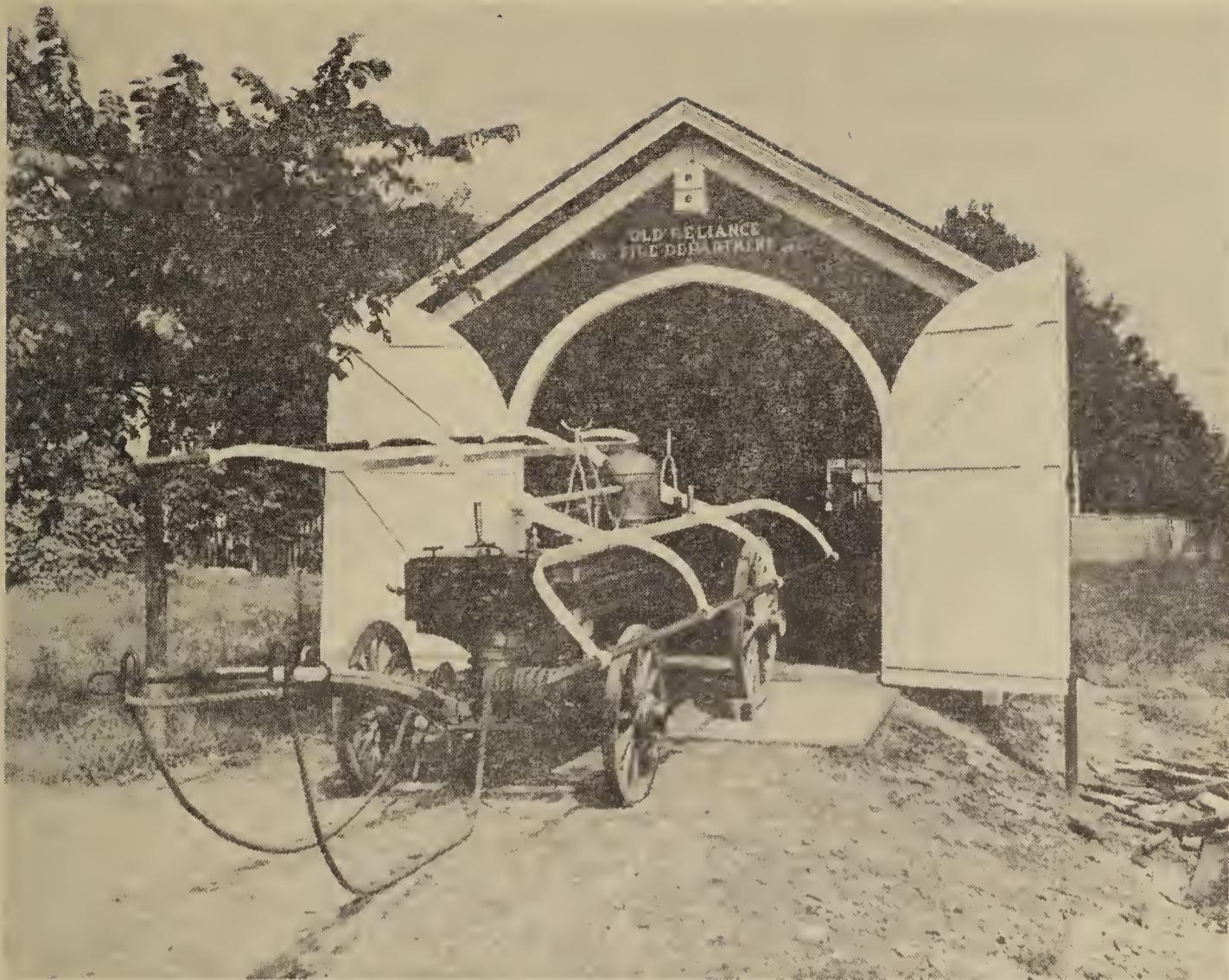
The history of this venerable old ship, built at New Bedford in 1841, is told in a special booklet on sale at the main desk. Here it may be said, briefly, that she sailed more miles and caught more whales than any other ship of her kind. She made \$2,000,000 for her owners, in 37 voyages through 80 years of service. She will sail no more, but she stands now as a monument to an industry which brought wealth to some, fame to many - full of age and memories. Nelson Haley, one of her boatsteerers, who made a four year voyage on her, 1849-53, has left an imperishable account of his experiences in the book "Whale Hunt", obtainable here; the most exciting and authentic whaling classic since "Moby Dick". It was Nelson Haley, too, who paid her her finest compliment. "She was the best ship to lay in a gale of wind I ever was in," he said. "The harder it blew, the better she lay."

Mystic Seaport

Here, on the site of the old shipyard of George Greenman & Company, is being re-created a scene common to any small New England seaport town of a hundred years ago.

The huge anchor in the Green was carried by the last of the full-rigged merchant ships, the *Benjamin F. Packard*. At this writing, the buildings of the Seaport number six. The cobblestones in the street are from similar waterfront streets of other towns, now giving way to modern macadam and cement. Many of them came from the little town of North Stonington, Connecticut. The sidewalk and cross-walks, similarly, are from Westerly, Rhode Island, Stonington and Deep River, Connecticut.

Across the Green is the little seamen's bethel, or Chapel, with its attractive spire. The building was moved from a location a few miles outside of Mystic and was known, locally, as Fish Town Chapel. Non-sectarian throughout its life, it will continue to be the spiritual haven for persons of all faiths, any color, any political belief. Inside are the original pews and pulpit, and an old melodian.



OLD RELIANCE ENGINE AND FIREHOUSE

Nearby is the Firehouse of the Old Reliance Fire Company, the volunteer organization of fire fighters which for 108 years has served the village of Old Mystic. Inside is the company's original hand-drawn, hand-pumped engine and hose cart.

Being fitted out as an old-time shipowner's counting house, or office, is the small but imposing stone building facing the waterfront. It was formerly the First National Bank of Mystic. Built in 1833, it is the second oldest bank building still standing in the state of Connecticut. Its stones were marked and numbered and reassembled on this ground exactly as they stood for 115 years at the Head of the River, in the village now known as Old Mystic.

The Peters-Eriggs Shipsmith Shop stood for a hundred years, following its erection in 1846, on the old Merrill's Wharf in New Bedford. This old shop was removed from its original site some years ago, by Colonel E.H.R. Green, who had it placed on his estate at South Dartmouth, Massachusetts, from which place it was again removed in 1946, and brought to Mystic. Its original forge, tools and bellows are in it; even the

earthen floor was brought down in barrels and replaced.

The Old Spar Shed, while not an original building, is constructed of old timbers, typical of that type of structure used a hundred years ago for the working and storage of ship's spars. It contains, now, spars of the ship *Benjamin F. Packard* and the whaleship *Charles W. Morgan*.



THE SPAR SHED AND FRIGATE "JOSEPH CONRAD"

The "Joseph Conrad" most famous school ship of all time

Now a part of the Mystic Seaport's picturesque waterfront, the *Conrad* was built in Copenhagen as the *Georg Stage* in 1882, of sturdy Swedish iron. She trained more than 4,000 boys for the world's merchant marine. Her decks are teak; her rigging, strong iron wire; her masts are made of iron and pitch pine; and thirty-eight

her sails of hand-sewn hemp. She is 100 feet on the water line, 25 feet beam, and draws 12 feet, much the size of Bligh's *Bounty*.

As the *Conrad*, at the age of 52, she went around the world in 1934-36, covering 57,800 miles in 555 days, manned almost entirely by a crew of boys from 15 to 18 years of age. Once she was almost lost on the rocks of Bay Ridge, Brooklyn; she survived gales at sea which would have foundered a less rugged ship. For a time she led a quiet existence as a private yacht, only to go back into service after Pearl Harbor to train men for the merchant marine of her adopted country. Now she is being used for the Museum's Youth Training Program, serving boys and girls, with real salt in their veins, carrying on the fine traditions of the sea which made this country great and its ideals the hope of the world.

Pinky "Regina M."

Built in Robbinston, Maine in 1900, this "Quoddy" boat, a variety of the pinky-sterned schooner, measures 41 ft. x 13.2 ft. x 5.4 ft. Fitted with hemp shrouds, wooden dead-eyes, and without iron castings of any kind, she is typical of the pinks of the early 1800's. These vessels were used along the New England coast years ago and have become a very substantial part of the tradition. The term "pinky" comes from the curious notched effect of her stern. Her curious construction had several advantages. She could ride out any kind of foul weather, maintaining a longitudinal balance in the roughest water. The extension of the bulwarks well abaft the rudder head, served as a boom crotch. The underside of this false overhang is open so as not to hold water. The stern served to protect the helmsman and the rudder, to support the mainsheet horse, acted as a seat of ease, was used to hang nets on, and made that part of the deck somewhat more roomy than would otherwise have been the case. She steered with a tiller, her rig was remarkable for its simplicity; and her cuddy, below deck forward, was such a dark and smoky place that it is claimed that smoked halibut first came from hanging portions of it there to dry. Of all American fishing types, the pinky is the most seaworthy and comfortable for deep water work. She was weatherly, handy and safe.

Purchased for the Museum by the late Clifford E. Mallory in 1941, she was restored to her original rig under the supervision of W. C. Dinsmore of the Mallory lines.

It is said that two pinkies were among the few vessels that beat out of Chaleur Bay in the terrific "American Gale" of October 1851, when a large part of the Gloucester fleet was wiped out.

Seaport Store

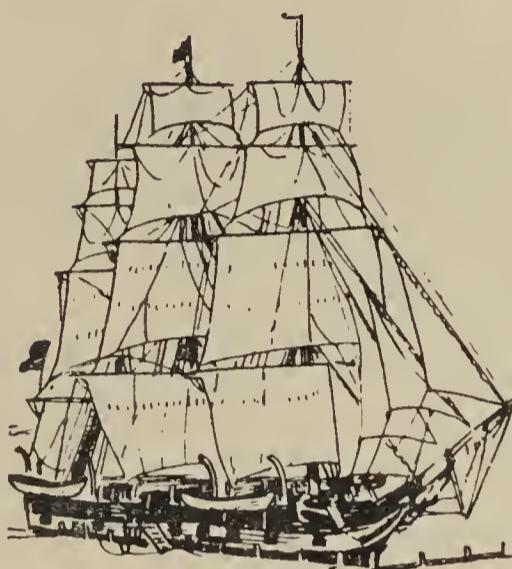
The Old Seaport Store, really a part of the Waterfront Street, has been arranged to provide the atmosphere of the typical waterfront store of its day. From the wooden Indian on its front porch, to its quaint old lantern lighting, it strives to recreate the past; but necessity has called for compromise here. It has been stocked with souvenirs, books, post-cards, prints and household bric-a-brac modern of manufacture, but all nautical in feeling and reminiscent of the days of wooden ships and sail. No effort has been spared to make its items unique and fitting, and of a quality which would appeal to the lover of "ships and sail, and a blue-eyed day at sea."

WENDELL AND MALLORY BUILDINGS AND SEAPORT STORE



The Galley

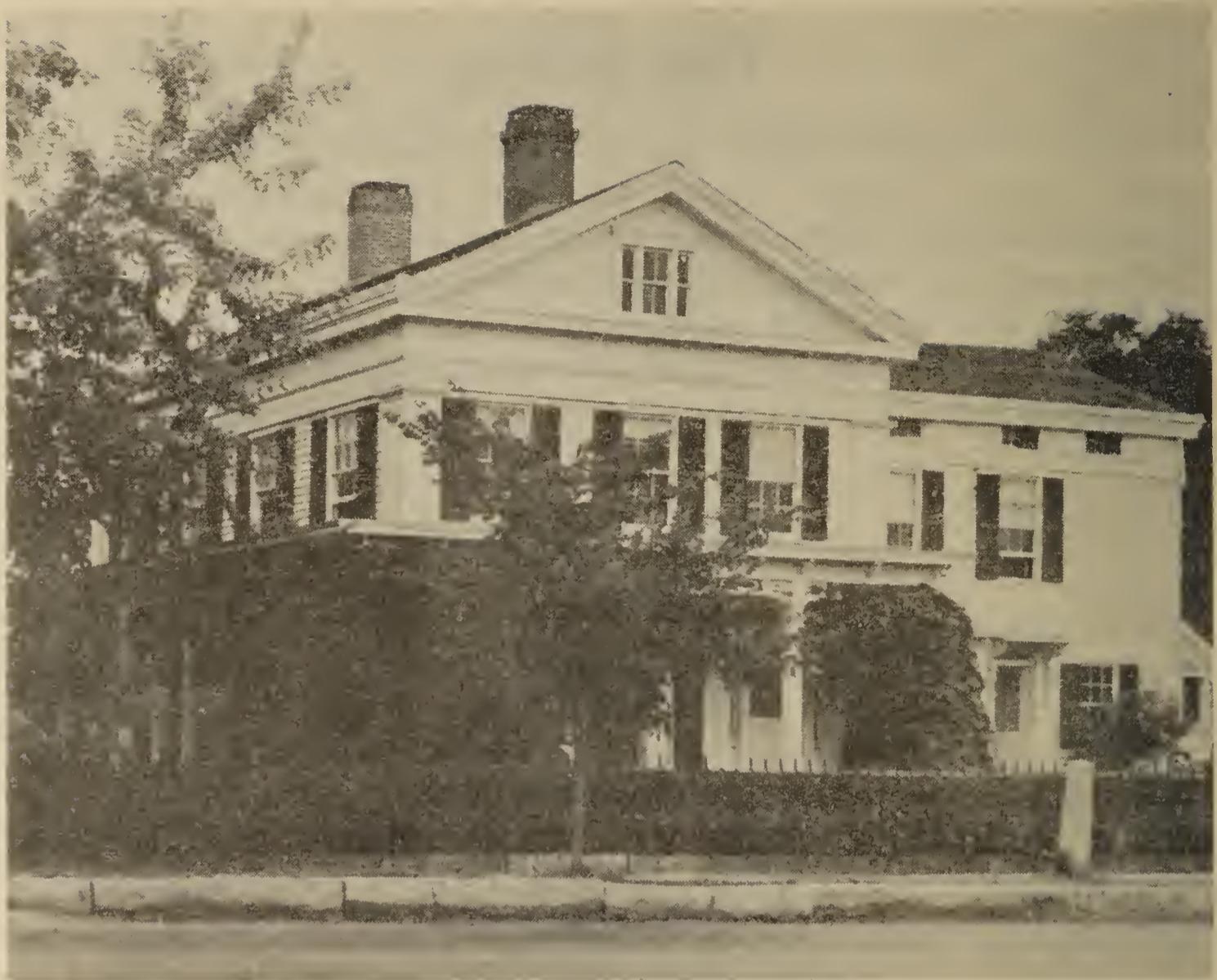
The Galley (open in season) and the picnic area near the entrance gate are for the convenience of visitors. The Galley serves sandwiches, soft drinks, coffee and ice-cream. If you have brought your own picnic lunch, you are invited to use the picnic area tables. It is hoped that the Galley will some day be replaced by a tavern on the old Seaport Street.



Sealers, whalers, clippers - Mystic ships and Mystic men sailed out of the little port to all the corners of the world. Mystic farm boys commanded the finest ships afloat - crack packets and China traders. The little community, from Head of the River to the place where it empties into the Sound, was dotted with shipyards. Clump of broadaxe, rasp of saw, click of adze and clatter of mallet resounded through the valley, and were not stilled for 200 years.

The ships are coming back, the shops and lofts are springing up again, taking their familiar places along the cobbled street with its flickering whale oil lamps. Cooper, shipsmith, rigger, and figurehead carver; all will be represented by their tools and their lofts and shops. The men are gone but all they worked with, and much that they made with their hands, has been saved and will be enshrined here.

Out of the past is springing up, here on an old shipyard site, a scene such as was Mystic, or a hundred other towns up and down the coast. Our group is dedicated to its re-creation, here, now, as a vital and integral part of American life, in what we like to call MYSTIC SEAPORT.



TOP--THE THOMAS GREENMAN HOUSE

BOTTOM--GREENMAN LANE



Marine Historical Association, Inc.
Mystic Connecticut

Application for Membership

This Association seeks the interest and affiliation from all who are interested in perpetuating America's traditions of the sea. Membership is divided into the following classifications:

All members are entitled to

Free admission upon presentation of their membership card at the entrance

A copy of the Annual Report

The Log, which is published quarterly

A 40% discount on all publications prior to public sale.

ANNUAL MEMBERS	\$ 5.00	yearly
shall receive, upon request, one paper-bound publication each year		
ACTIVE MEMBERS	10.00	yearly
shall receive, upon request, two paper-bound publications each year		
CONTRIBUTING MEMBERS	25.00	yearly
shall receive all paper-bound publications, as published		
SUSTAINING MEMBERS	50.00	yearly
shall receive all publications, including cloth-bound books, as published		
LIFE MEMBERS	250.00	paid up
BENEFACTORS	500.00	and up
same as Sustaining Members		

Funds given this Association are Tax Exempt

To the Membership Committee
The Marine Historical Association, Inc.
Mystic, Connecticut

Dated 19

Being in sympathy with the purposes of your organization and desirous of supporting its work, I wish to be enrolled as a Member of the Marine Historical Association, Inc.

Name.....
(PLEASE PRINT)

Address.....

.....

Summer Address.....

Enclosed is \$..... in payment of current annual dues.

forty- three

FORMS OF BEQUEST

(General)

I give and bequeath to The Marine Historical Association, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in the Village of Mystic (Township of Stonington) in said State,

_____ Dollars, to be used (*or, the income to be used*) at the discretion of the Corporation of said Association.

(Specific)

I give and bequeath to The Marine Historical Association, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in the Village of Mystic (Township of Stonington) in said State,

_____ Dollars, to be used (*or, the income to be used*) for the following purposes: (*Here specify the purposes for which the bequest — or the income therefrom — is to be used.*)

(It is strongly recommended that a competent lawyer be employed to prepare the will and to supervise its execution in order to comply with all the requirements of the law of the state in which the maker of the will resides. It is also wise to give the Association considerable latitude in the use of any fund so that a change of circumstances may not impair the usefulness of the gift. The Treasurer of the Association will be glad upon request to review the phrasing of any proposed form of bequest.)





11/13/2015

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